

KERAMIC STUDIO

Vol. XIII. No. 7

SYRACUSE, NEW YORK

November 1911



N accordance with our earlier announcement we present this month the work of the ceramic class of the St. Louis Art Museum, under the instruction of Miss Henrietta Ord Jones. We feel sure that it will be received with the greatest interest and that many valuable ideas can be gathered from the study of these pages. Miss Jones has directed the ceramic work at the St. Louis Museum for many years and of late has introduced pottery work which has steadily advanced and will, no doubt, in the near future call for more widespread attention. The work is arranged in problems, which the students work out; for instance, the adaptation of a square or round motif to a plate border, etc., etc. A point of interest is that no naturalistic decoration is allowed and the students are easily led into the narrow path of decorative conventional work. Thus by degrees our future public is being educated and in another ten years we may hope that our struggling ceramic teachers will no longer be forced into doing what their artistic conscience does not approve, for the sake of necessary bread and butter.

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Next month, as a Christmas offering, we will open our department of "Helpful Hints." Owing to the editor's return from Europe being delayed by illness, the expected competitions have not been arranged but will now be quickly put in shape. Do not forget, if you have any little way of doing your work which you find particularly helpful, we will be very glad to have you write it for this column, and we will as gladly pay for it.

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Among the many letters which came to the editorial table, we find two this month which announce the stopping of subscriptions because we no longer satisfy the writers in the amount and kind of naturalistic matter published. We, naturally, regret to lose any of our readers, but recognize the inevitable in the evolution of any good thing. There will always be a few who can not keep up with the march of events.

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Many times this summer while gazing at the beautiful steeples of the old churches and the quaint towers of the old chateaux I have had the curious illusion that the wind clouds which passed above them were in reality standing still and the towers and steeples were marching stately by. It is like this, I think, with some of our art workers. They have fixed their attention so long on the naturalistic work of the childhood of ceramics that they have gotten the impression that all other work is but a flimsy background. They have unconsciously transferred the motion from the real and living advance and development of ceramic art to the tumbling fabric of other days. Some day they will wake to the reality with a start, and if they have within them the ability to recognize the truth, they will hasten to recover their lost ground and with a thankful heart

take again the outstretched hand of *Keramic Studio* which keeps steadily on, yet still reaching back to help along those waking from their dreams.

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As usual, as a poultice to our wounded feelings, along side these letters were several which thanked us in no uncertain tones for the help we have given, and even complimented us on our editorial notes. This touches the editor in a tender spot and gilds brightly the pills of criticism which are sometimes offered under cover of the compliment. The editorial page is always a difficult one to fill with something new and interesting, and were it not for these letters, favorable and unfavorable, which arrive from time to time we would often be at a loss for a subject. So we sincerely thank *all* our correspondents. One of the criticisms is to the effect that we occasionally get names and titles mixed under our illustrations. All the editor can reply is "Mea Culpa"—even when right on the field, errors will creep in. Sometimes we can lay the blame on the printer and sometimes not. We always do the best we can, but when the editor and the editor's assistant have the ocean between them and the "dummy" you must be even more lenient. We are home again now and will try to be Argus eyed and eliminate all future errors.

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Some one asks us the prices paid for designs for publication. That depends on several things, but as a rule we pay from one to three dollars. Special work has special prices. It is impossible to give a price without seeing the work. We are always glad to have work submitted, especially really good studies of flowers, fruit, etc., carefully drawn as to nature, and if possible accompanied by conventionalizations, not necessarily designs ready for adaptation but motifs made from the flower or other subject. We should like to remind our designers again that black and white makes the best reproduction and that if they want to have their designs do them justice they must stick to this medium of expression. Many of the designs in the present issue were reproduced from colored drawings which give wrong values and muddy effects.

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We will try to gather for you a lot of "little things to make" for our Christmas number, as the time then will be limited and Christmas gifts in order. But do not think there is nothing for you because the design does not happen to be on the shape you wish to decorate. Use your imagination first in seeing how a design adapted to one shape can be adapted to another, and that will be one step toward doing a little designing on your own account; or if you want to use a certain color effect or a certain flower motif, try substituting the color or the motif in the design given; that will constitute another step on the road toward originality.

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The color supplement for December will be a study of the Passion flower by Mrs. Kathryn Cherry, who has made several fine studies for us this coming year. This flower is full of possibilities in a decorative way.

KERAMIC STUDIO

SMALL SATSUMA VASE

(Supplement)

Mrs. Bullivant

Oil the darkest part of design with Fry's Special oil and dust with one part Shading Green, one part Ivory Glaze and two parts Pearl Grey. Clean very carefully and oil next. Tone in same way, dusting it with three parts Pearl Grey and one part Apple Green. Oil the flowers, little oval spot in center, little three petal figure stem, and the long slender figure in lower part of band and dust these with blue using one part Copenhagen Blue, one part Deep Blue Green, one part Pearl Grey and one part Ivory Glaze. Clean whole design carefully. The band at top, oval spots in points of dark green and the four little figures in center are in gold. Fire.

Second Fire—Background of band in Yellow Brown a shade darker than vase. Go over gold again.

SATSUMA VASE (Supplement)

Anna Kasper

IN two shades of green and gold. Oil the darker green and dust with one part Grey Green, one-half part New Green and two parts Ivory Glaze. Outline with gold to keep design and fire.

Second Fire—Oil the design and dust with one-half part Grey Green, a little Apple Green and two parts Ivory Glaze; let this green go right over darker green, clean out and put in all dividing parts in gold, then fire.

Third Fire—Go over all gold again.

SATSUMA BOWL (Supplement)

Mrs. Bullivant

TRACE design in India Ink. The darkest parts in the leaves are painted in, using Shading Green and a little Brown Green, mixed with medium. The lighter part of leaves were painted with a little New Green and Grey Green, put on very thin. The flowers are painted in with Yellow Brown. Clean entire design very carefully and fire.

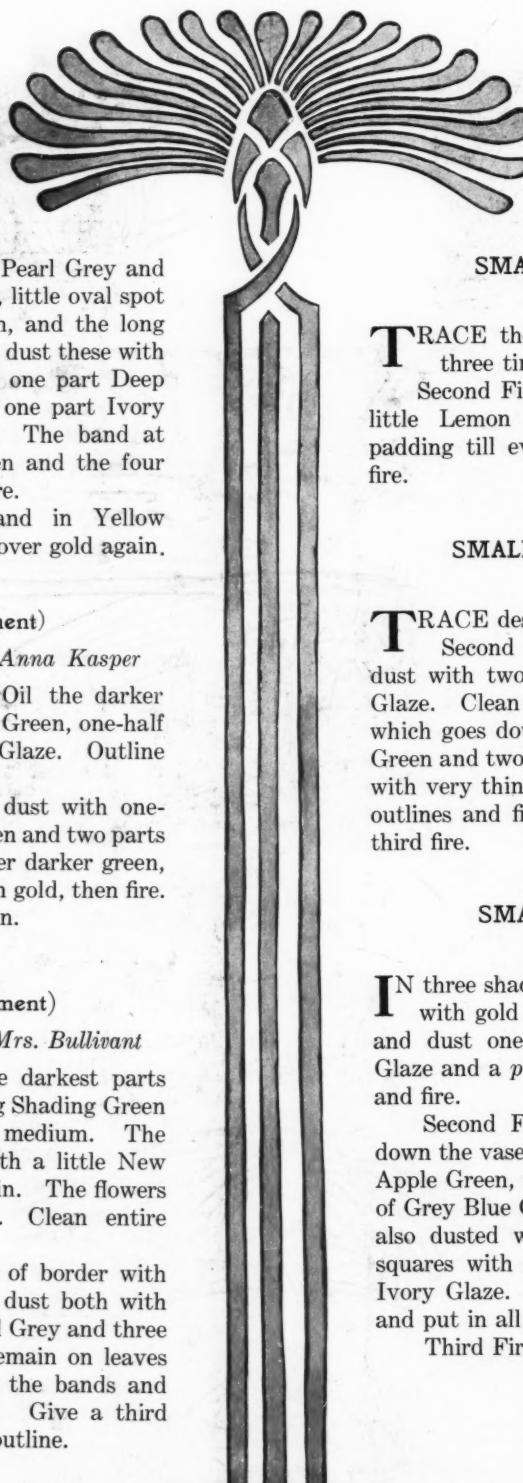
Second Fire—Oil the background of border with Grounding oil, also inside border and dust both with one part Neutral Yellow, one part Pearl Grey and three parts Ivory Glaze. This color may remain on leaves but must be cleaned off flowers. All the bands and those disconnected are in gold. Fire. Give a third fire in order to go over all gold. No outline.

SMALL SATSUMA VASE (Page 137)

Ruth Le Cron

DESIGN repeats three times, the long lines coming down to the three feet on vase. Leaf forms in design are a soft olive. Oil with Fry's Special Oil and dust them with two parts Grey Green, one-third of a part Brown Green and two parts Ivory Glaze.

Second Fire—For next tone, which is figure in the centre and one above long lines, oil and dust with one part Yellow Brown and three parts Pearl Grey. The little flowers are put in with Yellow Red. Clean design, put on all bands in gold. Fire.



POTTERY VASE
ESTHER HULL

Third Fire—Tint in background of band under design at top with Yellow Brown padded smoothly, leaving it just a shade darker cream than body of vase itself, which is of course left without any tint. Go over all gold again and fire.

SMALL SATSUMA VASE (Page 137)

Hazel Beale

TRACE the design in gold and fire, repeating it three times according to the three feet on vase.

Second Fire—Tint design in Yellow Brown and a little Lemon Yellow. Clean very carefully, after padding till even. Go over all gold lines again and fire.

SMALL SATSUMA VASE (Page 137)

Ruth Felker

TRACE design in gold and fire.

Second Fire—Tone at top of vase. Oil and dust with two parts Pearl Grey and one part Ivory Glaze. Clean carefully then oil and dust next color, which goes down to foot of vase, using one part Grey Green and two parts Ivory Glaze. Wash in the flowers with very thin Blood Red. Put in all gold bands and outlines and fire. Go over all gold again and give a third fire.

SMALL SATSUMA VASE (Page 137)

Anna Kasper

IN three shades of Green and Gold. Trace in design with gold and fire. Oil the background of design and dust one part Apple Green, three parts Ivory Glaze and a pinch of Lemon Yellow. Clean all design and fire.

Second Fire—Oil in bands each side of border, down the vase and around the base, then dust one part Apple Green, three parts Ivory Glaze and just a pinch of Grey Blue Glaze. The irregular forms in border are also dusted with this same mixture; dust the little squares with one part Apple Green and three parts Ivory Glaze. Clean carefully, then outline with gold and put in all gold bands and fire.

Third Fire—Go over all gold again.

POTTERY VASE

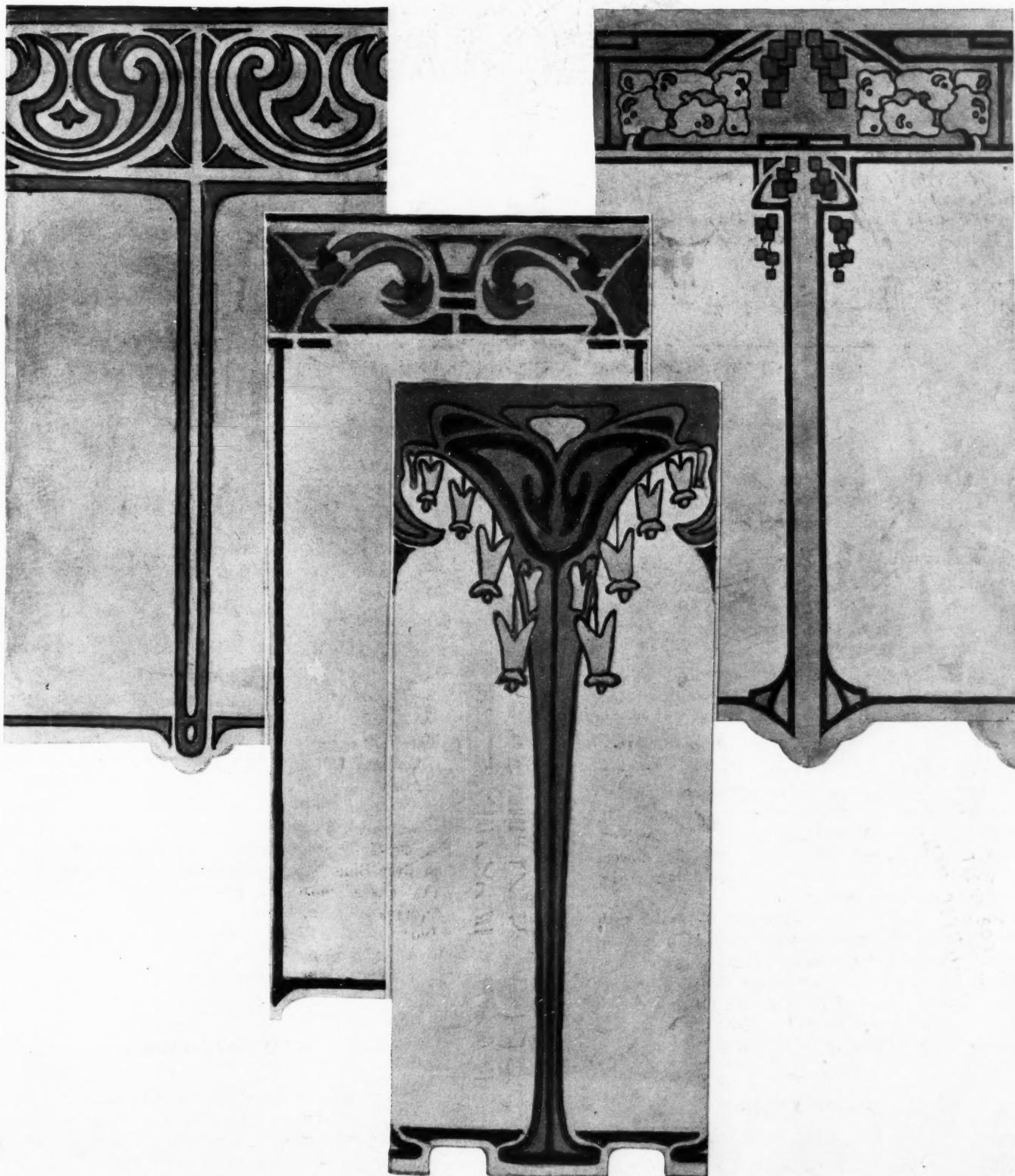
Esther Hull

THIS design can be done in low relief, or incised. Or it can be done with slip on the wet clay. Still a fourth method is to paint design on biscuit, say with cobalt, and go over entire vase with a dark Mat Green—blue design and green ground.

PLATE (Page 145)

Miss Brown

DESIGN carefully traced. Oiled and dusted with one part Copenhagen Blue, one part Royal Blue and two parts Copenhagen Grey. Clean carefully and fire. Done in one fire.



HAZEL BEALE

RUTH LE CRON

RUTH FELKER

ANNA KASPER

SMALL SATSUMA VASES—ST. LOUIS SCHOOL OF FINE ARTS

(Treatments page 136)

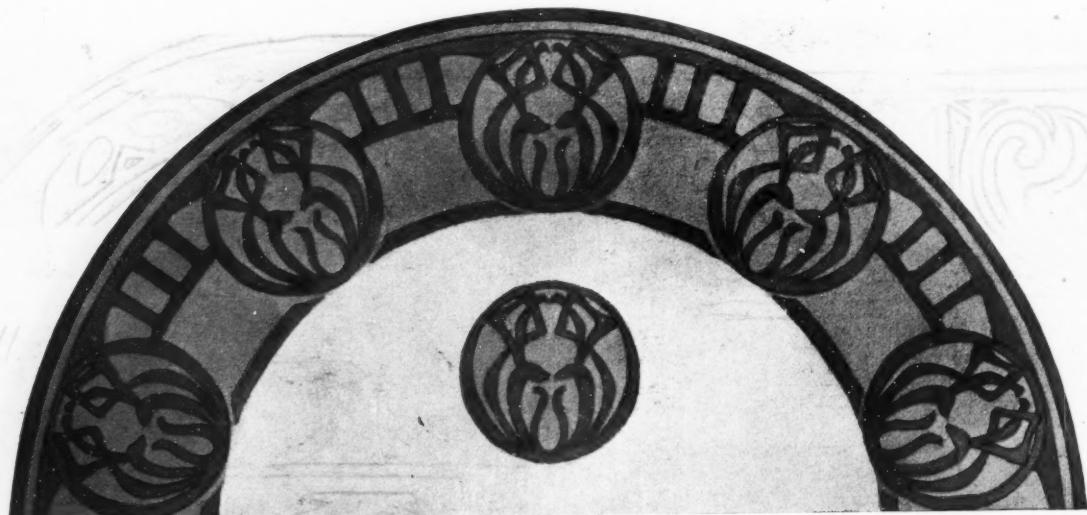


PLATE BORDERS (Prob. 3)—MRS. BULLIVANT

(Treatment page 142)

ST. LOUIS SCHOOL OF FINE ARTS



Chocolate Set by Ruth Le Cron. In two shades of Grey Blue and Green Gold.



Tea Set in fifteen pieces by Hazel Beale.



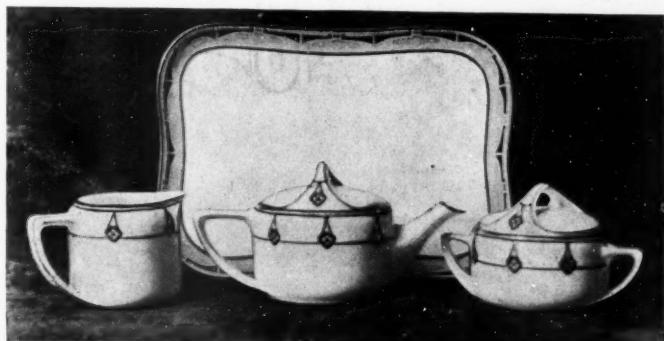
Satsuma Tea Set by Ruth Felker in Pale Grey Green and Gold.



Tea and Black Coffee Set by Anna Kasper.



Sugar and Creamer by Ruth Le Cron. Cracker Jar by Hazel Beale.



Tea Set by Anna Deerfield. Tray by Madeline Flint.



Chocolate Set by Bertha Thuner.



Satsuma Bowl by Mrs. Bullivant. Satsuma Rose Jar by Madeline Flint. Satsuma Vase by Hazel Beale.



Orange or Fruit Set by Mrs. Bullivant.



CUP AND SAUCER

Miss Flint

GO over the design and bands with grounding oil and when partly dry, dust with one part Copenhagen Blue, one part Royal Blue and two parts Copenhagen Grey. Put a narrow blue band down back of handle. Clean out design and fire. There is no outline and should be done in one fire.

CUP AND SAUCER

Madeline Flint

TWO narrow bands on cup and saucer, one down the handle and at foot of cup are in gold. The little line design is in black. Fire again for gold.

CEREAL BOWL (Page 141)

Hazel Beale

PAINT in deeper blue with Deep Blue Green and a little Ivory Glaze. Pad it if you can't get it even otherwise. Clean and fire. Second Fire—Oil entire border with English Grounding Oil and dust with two parts Mason's Grey Blue Glaze and one part Ivory Glaze. Same blue in band at the bottom of bowl. Put on gold bands and fire. Give a third fire going over gold bands again with Roman gold and outlines, etc., in design with Hard Gold.

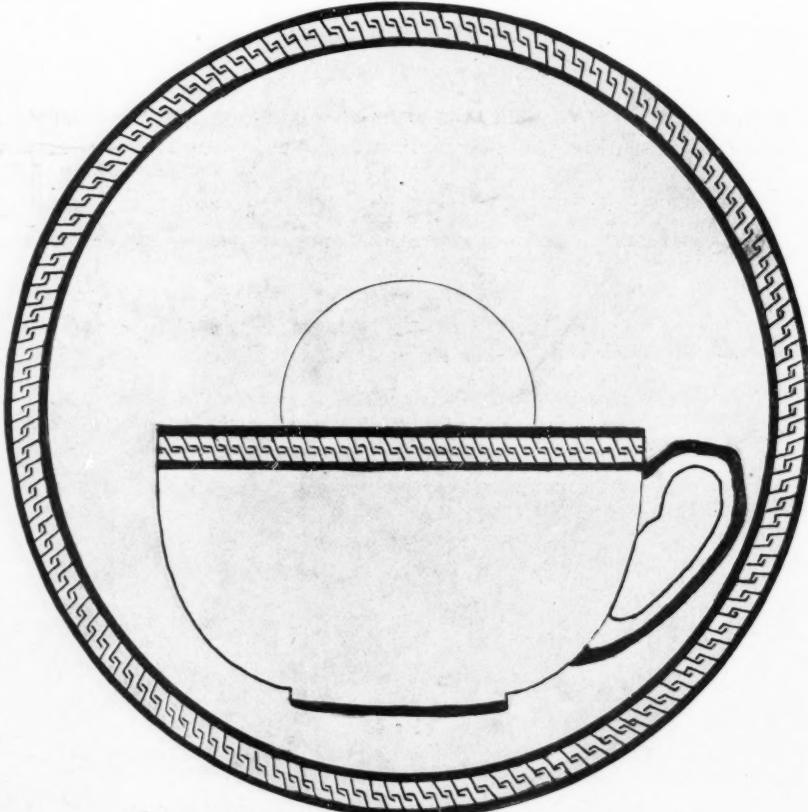
BOWL (Page 141)*Madeline Flint*

TINT entire bowl a soft cream color using Ivory Glaze and a little Lemon Yellow. Make background of design band a shade darker using Yellow Brown. Then fire.

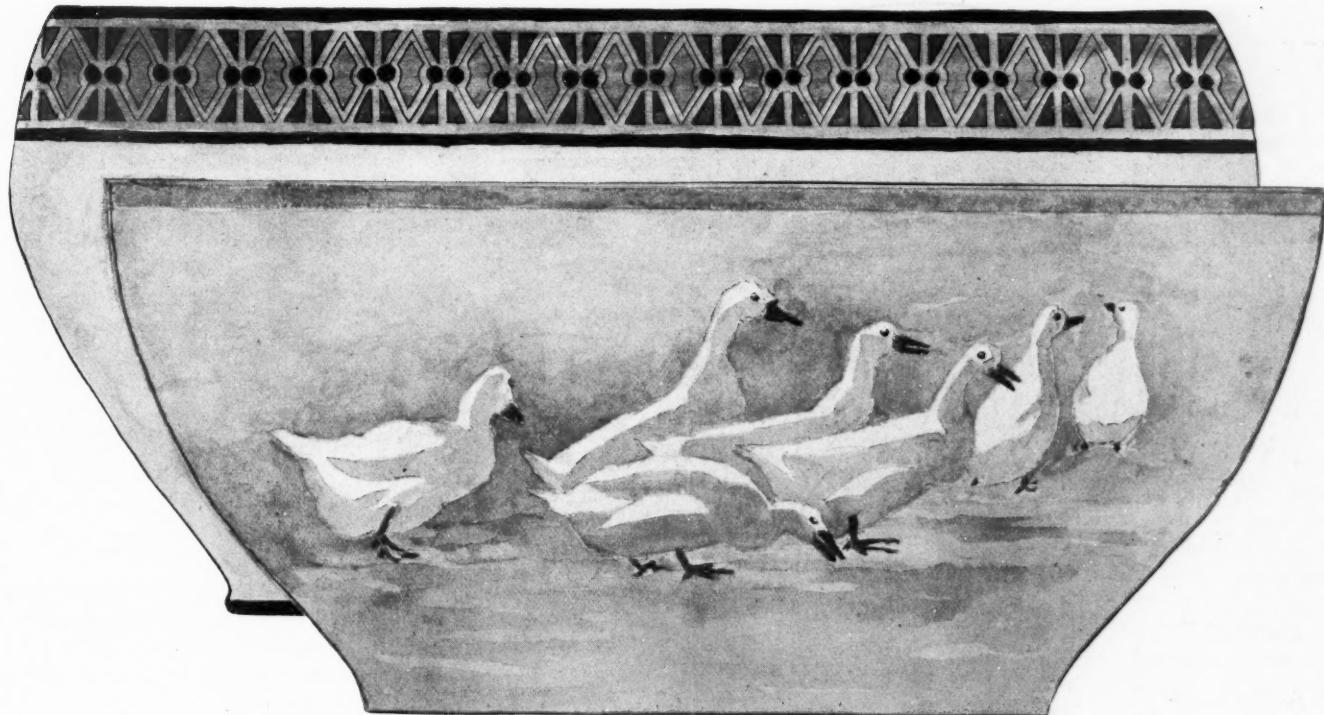
Second Fire—Trace in design. For the four pointed forms oil with Fry's Special Oil and dust with one part Grey Green, one part Ivory Glaze and a pinch of Brown Green. Oil central figure in same way and dust with one part Copenhagen Blue, one part Banding Blue and one part Azure Glaze. Bands and spots in gold, outlines in Black. Third Fire—Go over all gold and retouch outlines.

SALAD BOWL (Page 141)*Miss Kasper*

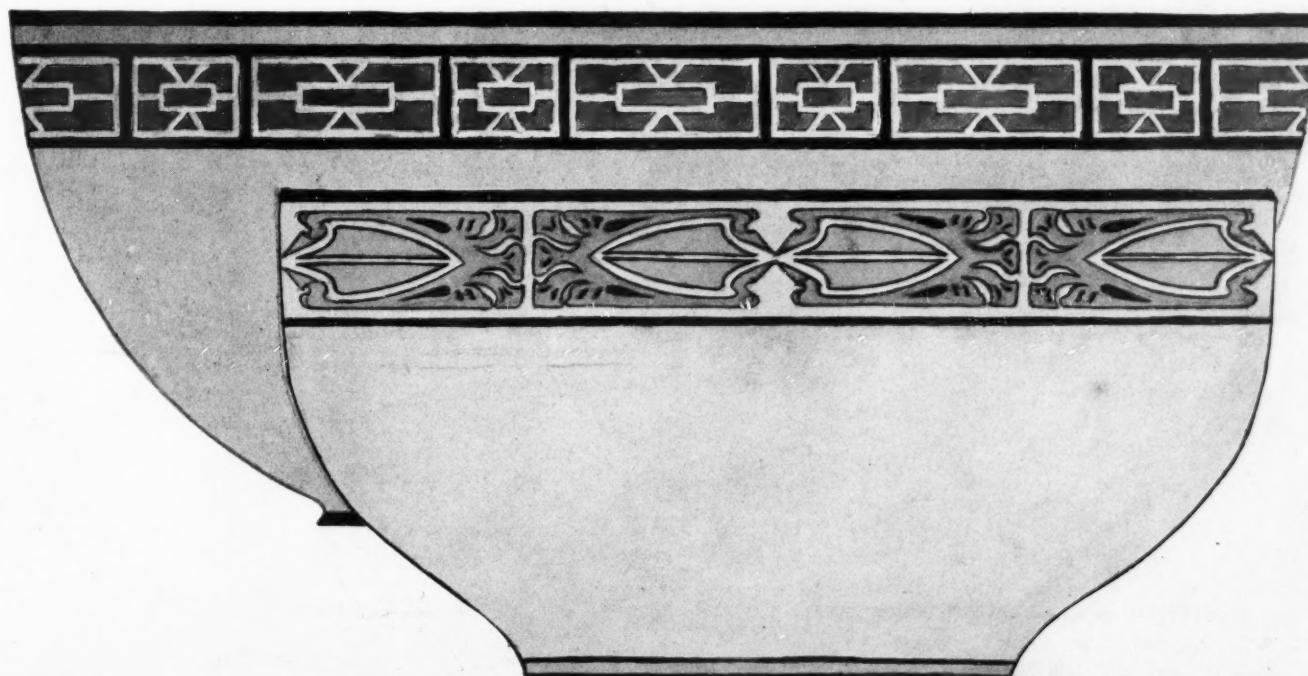
TINT entire bowl a soft cream color using a little Yellow Brown and Lemon Yellow. Have tone in border, back of design, a shade deeper, using more Yellow Brown. Fire. Second Fire—Oil design and dust with one part Grey Green, and one part Ivory Glaze. Put in the bands with gold, after cleaning the design, and fire. Then fire a third time going over all the gold again. No outline is used.



CUP AND SAUCER—MADELINE FLINT



BOWLS—MADELINE FLINT (Page 140) AND HAZEL BROWN (Page 142)



BOWLS—MISS KASPER AND HAZEL BEALE

(Treatments page 140)

ST. LOUIS SCHOOL OF FINE ARTS

CANDLESTICK

Mrs. Bullivant

TINT entire candlestick in Yellow Brown, padding till a soft and even cream color. Clean out all the gold bands and fire. Second Fire—Oil all the design and the narrow bands and dust with one part Neutral Yellow, three parts Ivory Glaze and a pinch of Ruby. Clean carefully, put on wider bands in gold and fire. Third Fire—Go over all the gold again and fire.

CANDLESTICK

Miss Felker

TINT candlestick with Yellow Brown. Pad till a soft even cream color, then clean out design which is in gold, save pointed figure at base and narrow band at top, these being a deep orange, made by painting with Yellow Red and Yellow Brown. Put in gold and fire.

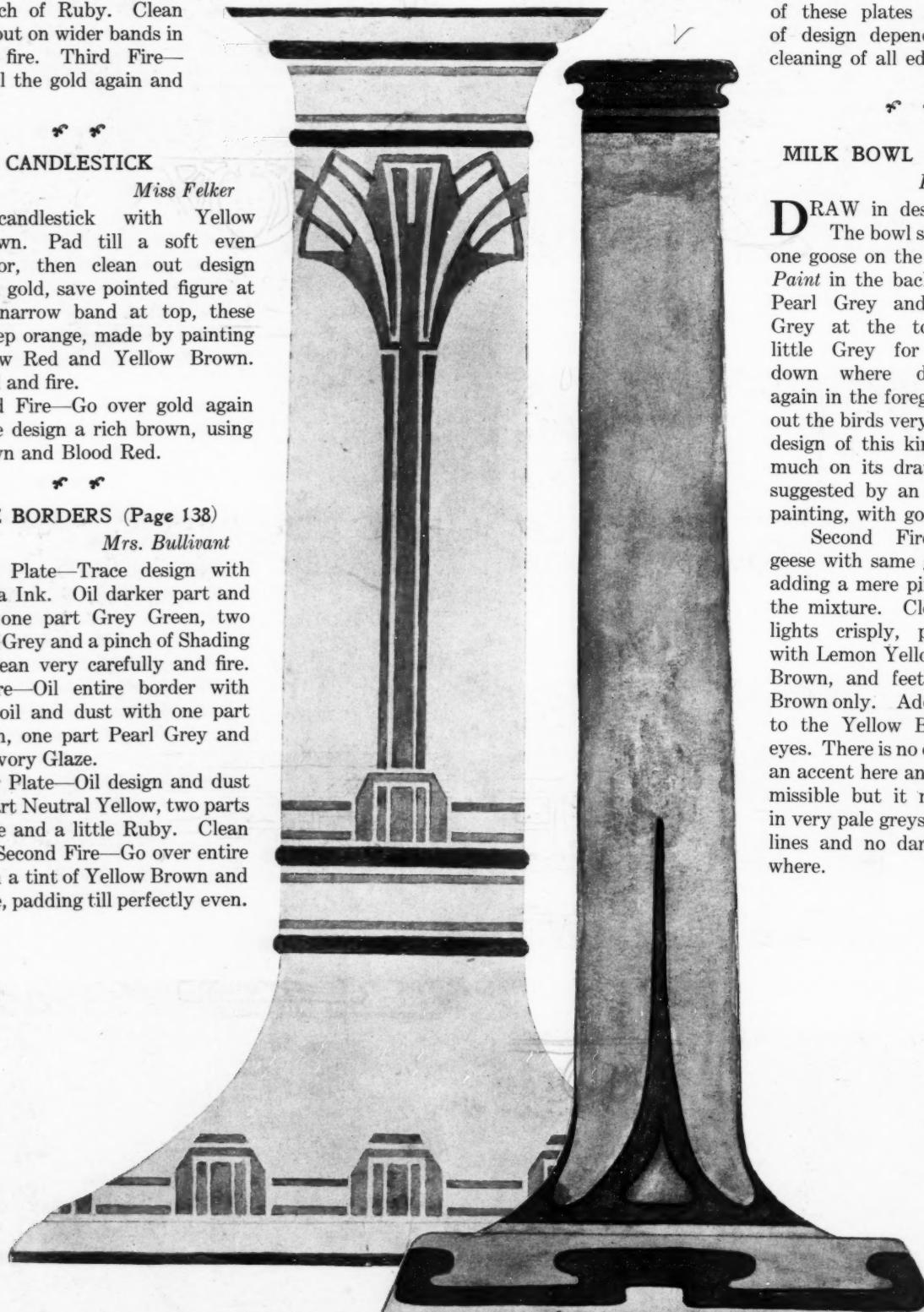
Second Fire—Go over gold again and outline design a rich brown, using Dark Brown and Blood Red.

PLATE BORDERS (Page 138)

Mrs. Bullivant

UPPER Plate—Trace design with India Ink. Oil darker part and dust with one part Grey Green, two parts Pearl Grey and a pinch of Shading Green. Clean very carefully and fire. Second Fire—Oil entire border with grounding oil and dust with one part Grey Green, one part Pearl Grey and two parts Ivory Glaze.

Center Plate—Oil design and dust with one part Neutral Yellow, two parts Ivory Glaze and a little Ruby. Clean and fire. Second Fire—Go over entire border with a tint of Yellow Brown and Ivory Glaze, padding till perfectly even.



MRS. BULLIVANT

MISS FELKER

ST. LOUIS SCHOOL OF FINE ARTS

Lower Plate—Trace design in India Ink. Oil and pad till "tacky," then dust with one part Banding Blue, one part Copenhagen Blue and two parts Copenhagen Grey. Clean and fire. Second Fire—Oil entire border with grounding oil and dust with two parts Copenhagen Grey, one part Pearl Grey and a half part Deep Blue Green. No outline on any of these plates and clearness of design depends on careful cleaning of all edges.

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MILK BOWL (Page 141)

Hazel Brown

DRAW in design carefully. The bowl shown had just one goose on the opposite side. Paint in the background using Pearl Grey and Copenhagen Grey at the top, adding a little Grey for Flesh lower down where darker—lighter again in the foreground. Clean out the birds very carefully as a design of this kind depends so much on its drawing. It was suggested by an old Vorbilder painting, with good drawing.

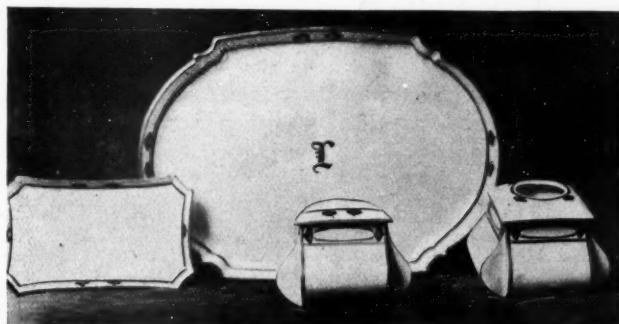
Second Fire—Paint the geese with same grey as before adding a mere pinch of blue to the mixture. Clean out white lights crisply, put in beaks with Lemon Yellow and Yellow Brown, and feet with Yellow Brown only. Add a little Black to the Yellow Brown for the eyes. There is no outline though an accent here and there is permissible but it must be kept in very pale greys, with no hard lines and no dark spots, anywhere.



Satsuma Tea Cady, Mrs. Bullivant. Satsuma Vase, Anna Kasper. Rose Bowl, Jean Elliott. Candlestick, Mrs. Pritchard.



Satsuma Bowl, Hazel Beale. Satsuma Cracker Jar, Mrs. Bullivant. Bonbon Box, Hazel Beale.



Dresser Set, Irma Beckert.

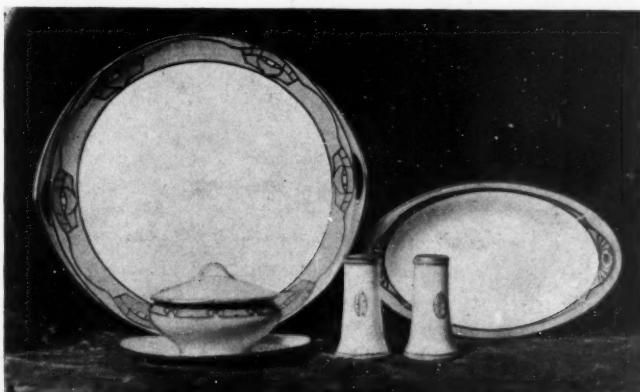


Lemonade Pitcher and Satsuma Bowl, Miss Lucile Pilcher. Stein, Mrs. Pritchard.

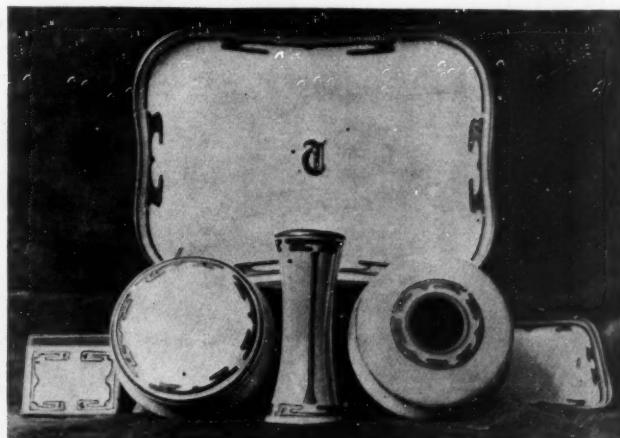
ST. LOUIS SCHOOL OF FINE ARTS



Stein at left in black, Hazel Beale. Stein at right in red, Hazel Beale. Pottery Vase, Miss Decie. Pottery Mug, Miss Flint.



Large Cake Plate, Grace Miller. Olive Dish, Bertha Thuner. Mustard Jar, Salt and Pepper, Mrs. Bullivant.



Dresser Set, Edith Taylor.



CUP AND SAUCER—RUTH FELKER

Oil the leaf forms with Fry's Special Oil and dust with Pearl Grey and a little Apple Green. In same way oil cone between and dust it with one part Yellow Brown and one part Ivory Glaze. Put in bands top and bottom of cup, down

back of handle and outside and inside of saucer in gold. Clean and fire.

Second Fire—Tint the space outside the irregular line, and the design form inside it, in cream color using Yellow Brown and Lemon Yellow, put on thin and padded evenly. Clean design, go over the gold and fire. If you wish to have an outline use a tone a trifle darker than color in leaves.



CUP AND SAUCER

Leola Bullivant

Oil darkest part of the design and dust with one part Copenhagen Blue, one part Aztec Blue, and one part Copenhagen Grey. Clean carefully. Paint in the two pale spaces, using Deep Blue Green quite thin with medium. Clean this part also and fire.

Second Fire—Put space back of dark blue design, edge of cup and saucer, and the three narrow inside bands and handle and foot of cup in green gold and fire again. Go over all the green gold again and give a third fire.



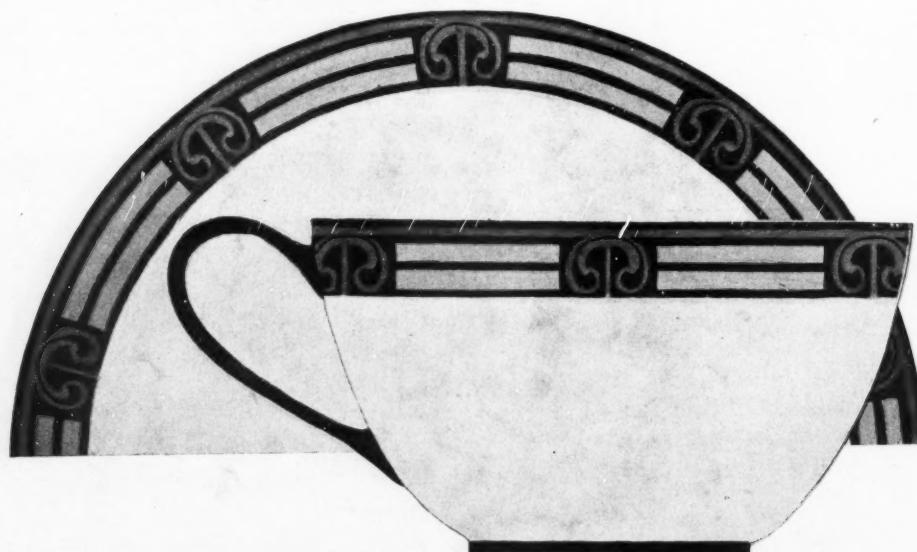
PLATE (Page 145)

Miss Felker

Oil design when traced with English Grounding oil and dust the medium tone with one part Banding Blue, one part Copenhagen Blue and one part Copenhagen Grey. Clean and fire.

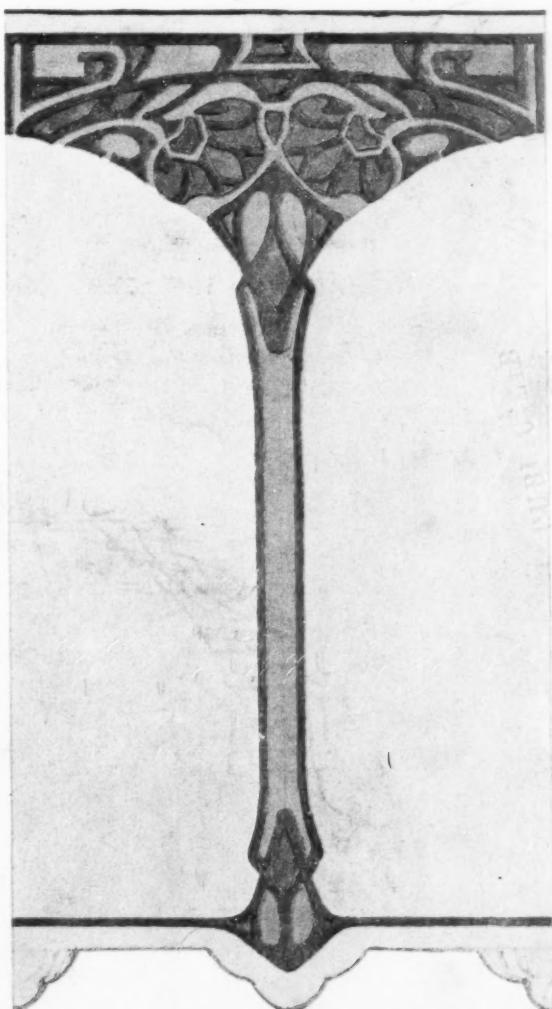
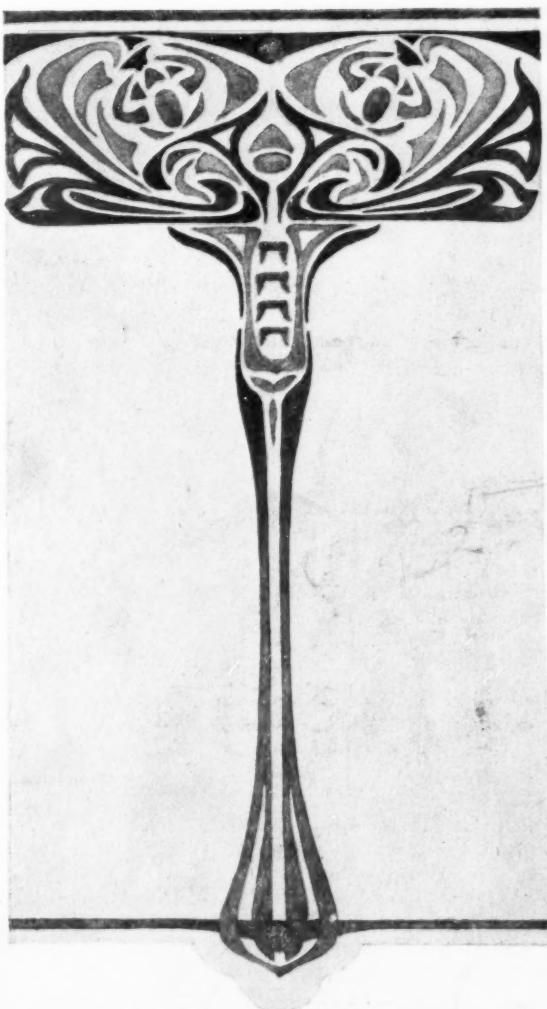
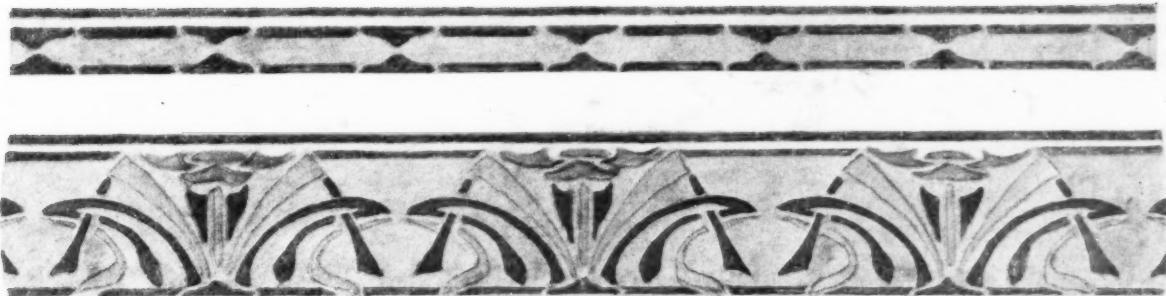
Second Fire—Oil the entire design and dust with Ivory Glaze one part, and Azure Glaze one part.

Third Fire—Dust squares in center of design and inner and outer bands with one part Royal Blue, one part Copenhagen Blue and one part Azure Glaze. Outline with the same.



CUP AND SAUCER—LEOLA BULLIVANT

ST. LOUIS SCHOOL OF FINE ARTS



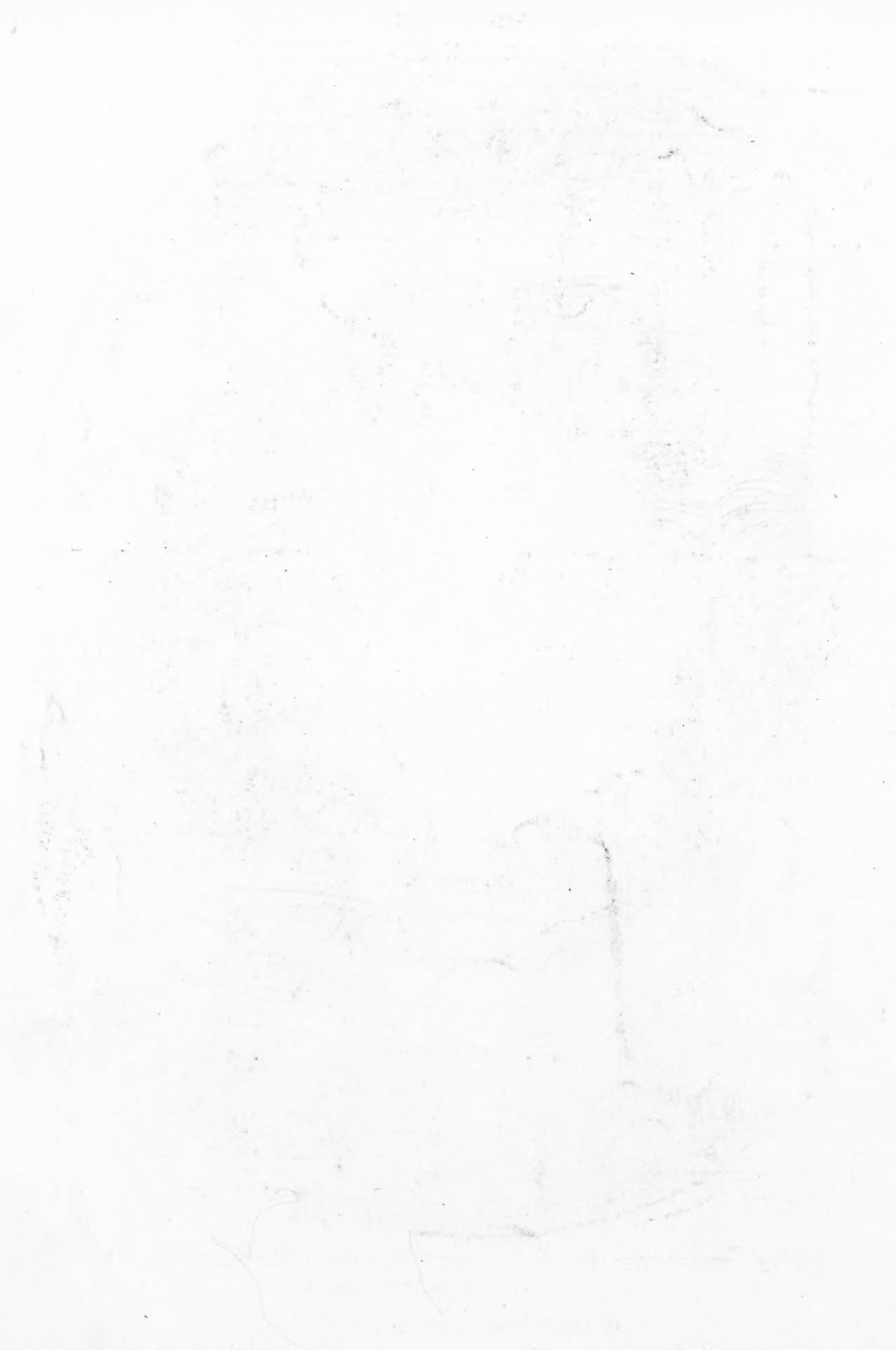
SATSUMA BOWL—MRS. BULLIVANT

SATSUMA VASE—MRS. BULLIVANT

NOVEMBER 1911
SUPPLEMENT TO
KERAMIC STUDIO

SATSUMA VASE—ANNA KASPER

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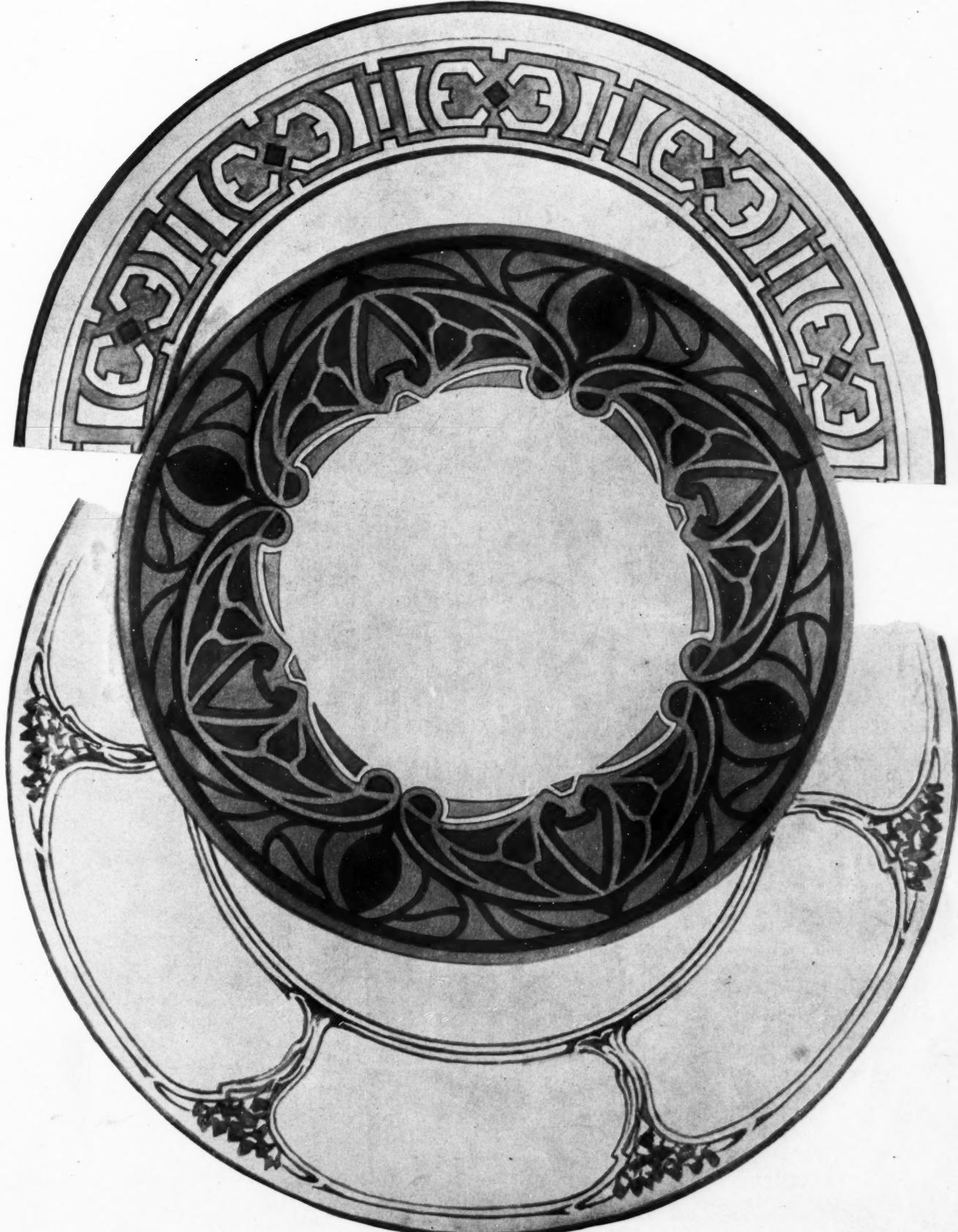


PLATE (top)—MISS FELKER (Page 144)

TEA TILE (center)—MISS KASPER (Page 157)

PLATE (bottom)—MISS BROWN (Page 136)

ST. LOUIS SCHOOL OF FINE ARTS

CANDLESTICK

Hazel Beale

OUTLINE design in gold and fire. Second Fire—Tint entire candlestick a pale cream, using Ivory Glaze and Lemon Yellow. Clean all gold spaces and fire again. Third Fire—Oil the grey tone and dust with one part Grey Green, two parts Ivory Glaze and a pinch of Lemon Yellow. Clean all color and put on the gold and fire. Give a fourth fire so as to go over all the gold bands and outlines.

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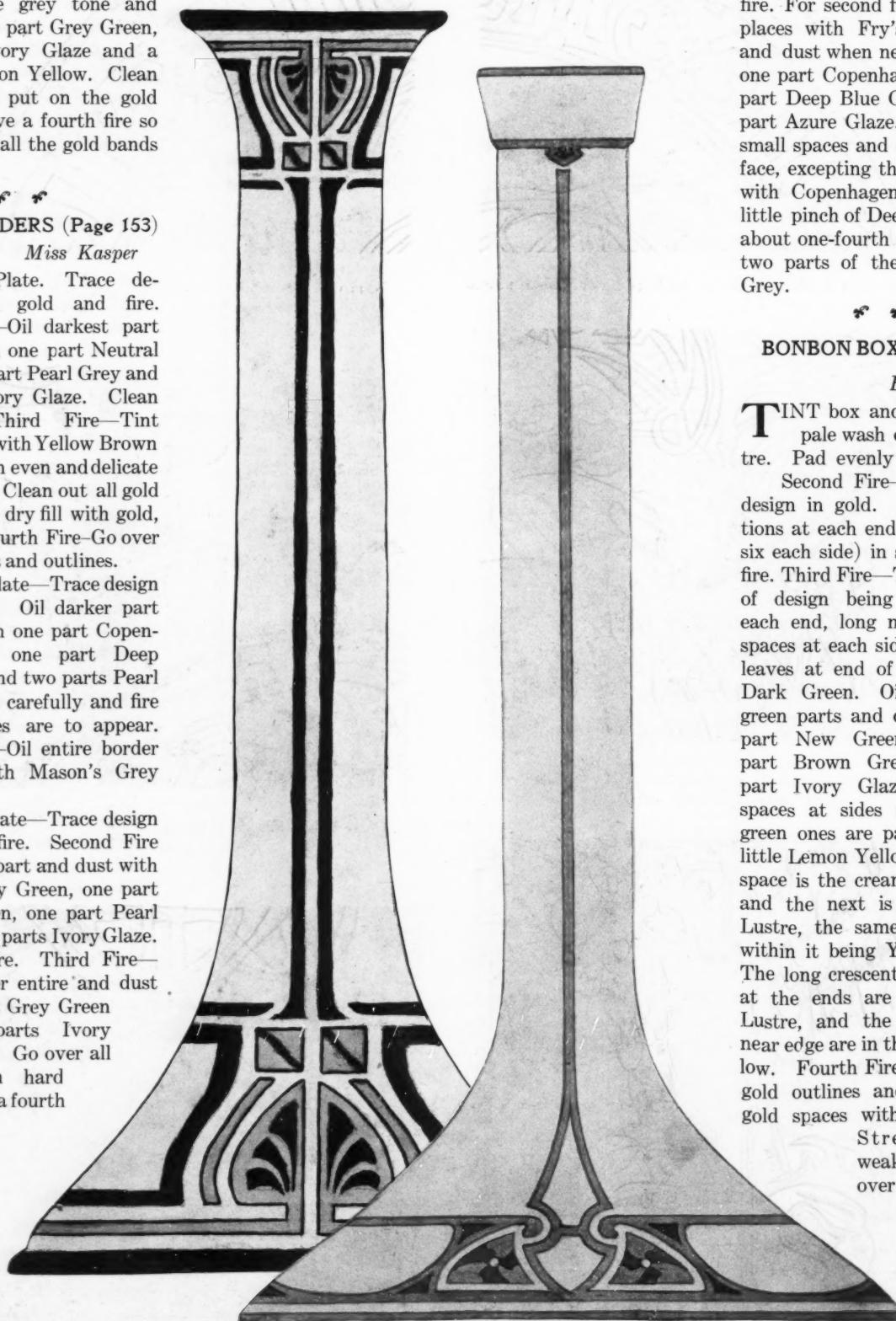
PLATE BORDERS (Page 153)

Miss Kasper

UPPER Plate. Trace design in gold and fire. Second Fire—Oil darkest part and dust with one part Neutral Yellow, one part Pearl Grey and two parts Ivory Glaze. Clean and fire. Third Fire—Tint entire border with Yellow Brown padding till an even and delicate cream tone. Clean out all gold spaces; when dry fill with gold, then fire. Fourth Fire—Go over all gold spaces and outlines.

Centre Plate—Trace design in India Ink. Oil darker part and dust with one part Copenhagen Blue, one part Deep Blue Green and two parts Pearl Grey. Clean carefully and fire as no outlines are to appear. Second Fire—Oil entire border and dust with Mason's Grey Blue Glaze.

Lower Plate—Trace design in gold and fire. Second Fire—Oil darker part and dust with one part Grey Green, one part Shading Green, one part Pearl Grey and two parts Ivory Glaze. Clean and fire. Third Fire—Oil the border entire and dust with one part Grey Green and three parts Ivory Glaze. Fire. Go over all outlines with hard gold and give a fourth fire.



HAZEL BEALE

ANNA KASPER

CANDLESTICK.

Anna Kasper

IN three shades of blue. Outline carefully with India Ink. Oil the medium tone and dust with one part Deep Blue Green and three parts Copenhagen Grey. Clean carefully and fire. For second fire oil the dark places with Fry's Special Oil and dust when nearly dry with one part Copenhagen Blue, one part Deep Blue Green and one part Azure Glaze. Clean these small spaces and oil entire surface, excepting these, then dust with Copenhagen Grey and a little pinch of Deep Blue Green, about one-fourth of a part and two parts of the Copenhagen Grey.

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BONBON BOX (Page 156)

Elsie Strache

TINT box and cover with a pale wash of Yellow Lustre. Pad evenly and fire.

Second Fire—Trace entire design in gold. Also put sections at each end (divided into six each side) in solid gold and fire. Third Fire—The dark parts of design being divisions at each end, long narrow curved spaces at each side, and all the leaves at end of stems are in Dark Green. Oil these dark green parts and dust with one part New Green, one-fourth part Brown Green, and one part Ivory Glaze. The long spaces at sides next to dark green ones are painted with a little Lemon Yellow. The next space is the cream background and the next is Light Green Lustre, the same shape space within it being Yellow Brown. The long crescent shaped forms at the ends are Light Green Lustre, and the shorter ones near edge are in the Lemon Yellow. Fourth Fire—Go over all gold outlines and outline the gold spaces with Blood Red.

Strengthen all weak places and go over gold edge on both box and cover.



Vases at left, Carrie Decie. Vases at center and large Bowl, Madeline Flint.



Vases at left, Mrs. Durr. Small and large Bowls, Madeline Flint.
Vase at right, Mrs. Fleeman.



Vase at left, Miss Langenberg. Vase at right, Miss White.
Other pieces, Madeline Flint.



Vase at left, Miss Langenberg. Vase at right, Mrs. Douglass.
Pieces in center, Miss Flint.



Satsuma Rose Jar, Anna Kasper. Tall Cylinder Vase, Irma Beckert
Satsuma Vase, Mrs. Bullivant.



Cake Plate, Grace Letzen. Cup and Saucer, Madeline Flint.
Bonbon Box, Bessie Heath.



CUP AND SAUCER

Leola Bullivant

OIL darkest part of design and dust with one part New Green, a half part Brown Green and two parts Ivory Glaze. Clean and fire.

Second Fire—Tint the background of design, using Yellow Brown and Pearl Grey, padded till quite even. Clean the design and paint spaces in the ovals with Blood Red put on thin. Band on edge of saucer, top and bottom of cup and down back of handle to be in gold.



VASE

Mrs. Smith

OIL leaves, stems and buds and dust with one part Shading Green and two parts Pearl Grey. Clean carefully and fire.

Second Fire—Oil entire vase and dust with Pearl Grey five parts and Apple Green one part. Clean only the flower and bud petals and fire. Paint in these petals with Lemon Yellow and Pearl Grey before firing however.

Third Fire—Oil the vase at top and bottom and between the stems where dark and pad it gradually into the lighter part, then dust, using same mixture of Pearl Grey and Apple Green with some Grey for Flesh added for darker part. Have the two powders mixed and begin at top with darker, going on down through center to base, but on each side dust gradually with the lighter mixture so it melts from one tone into the other. No outline.



PLATE BORDERS (Page 149)

Miss Kasper

PLATE at top darker part oiled and dusted with one part Royal Blue, one part Copenhagen Blue and one part Mason's Grey Blue Glaze.

Second Fire—Entire border oiled and dusted with one part Grey Blue Glaze and one part Ivory Glaze.

Centre plate—Go over border with a very pale tint of Yellow Lustre and fire. Second Fire—Draw design in India Ink. Oil and dust the darkest part, using one-half part Yellow Brown, one-half part Neutral Yellow and two parts Ivory Glaze. Clean carefully and fire. Third Fire—Oil the next tone in the circle of design and dust with Grey Green one part

and Ivory Glaze one part. Clean carefully and outline entire design with gold, being sure the outline is on the lustre background and not on the color when possible.

Lower Plate—Trace in the design in India Ink. Oil and dust darkest part in circle, using one part Aztec Blue, one part Copenhagen Blue and one part Mason's Grey Blue Glaze. Clean design, then oil and dust the narrow band around circles and edges, using one part Grey Green, one part Ivory Glaze and a little Pearl Grey. Clean and fire. Third Fire—Four darker sections between petals, oil and dust with same, adding a little Shading Green. Tint with delicate tone of Lemon Yellow.



VASE—MRS. SMITH

ST. LOUIS SCHOOL OF FINE ARTS

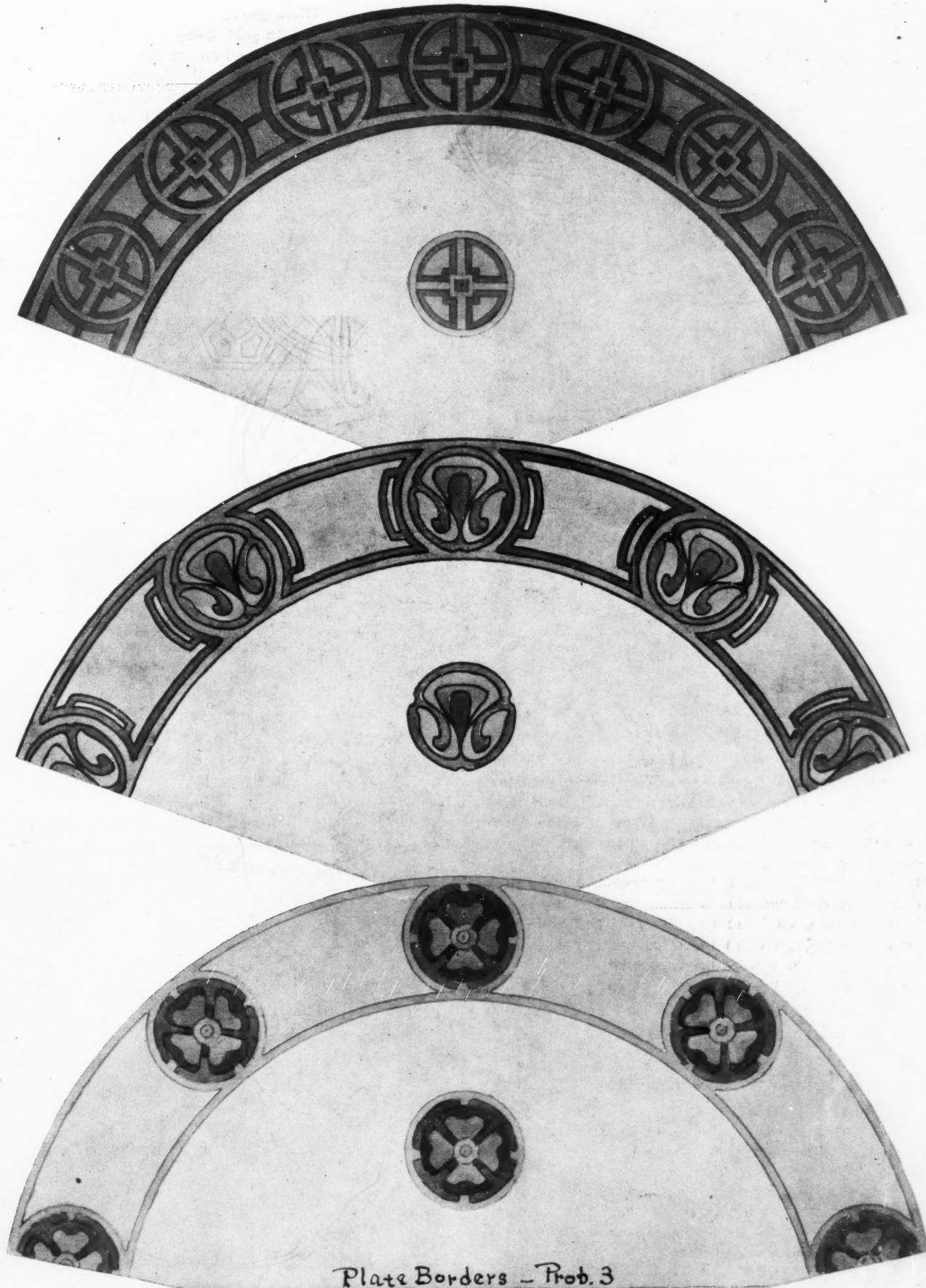


Plate Borders - Prob. 3

PLATE BORDERS (Prob. 3)—MISS KASPER
ST. LOUIS SCHOOL OF FINE ARTS

(Treatments page 148)

CUP AND SAUCER

Anna Kasper

OUTLINE design in India Ink. Oil the darkest part and dust with one part Deep Blue Green, one part Aztec Blue and three parts Copenhagen Grey. Clean and fire.

Second Fire—Oil and go over entire design dusting with one part Grey Blue Glaze and one part Ivory Glaze. Bands on handle and at foot of cup are the darker blue. There are no outlines and no gold is used.

TEA TILE

Mrs. Pritchard

THIS tile was in three tones of Grey. Outline entire design carefully with India Ink. Oil the darkest part with Fry's Special Tinting oil and dust with two parts Pearl Grey, one part Copenhagen Grey and one-fifth part Grey for Flesh. The wide outer band is in darker tone and the narrow band in center the medium tone. Clean the whole design very carefully and fire.

Second Fire—Oil entire tile with English Grounding oil and dust with two parts Copenhagen Grey and one part Pearl Grey.

TEA TILE

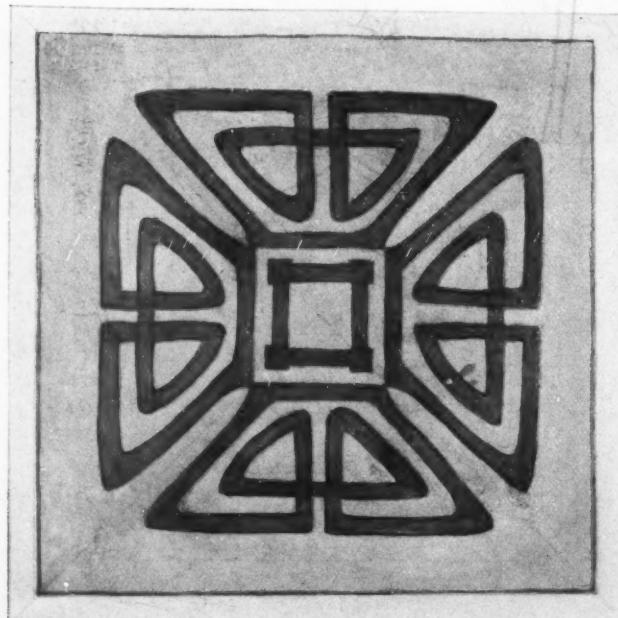
Miss Bowles

OUTLINE design with India Ink. Oil darkest part and dust with one part Deep Blue Green, one part Sea Green and two parts Pearl Grey. Clean and fire. Second Fire—Oil

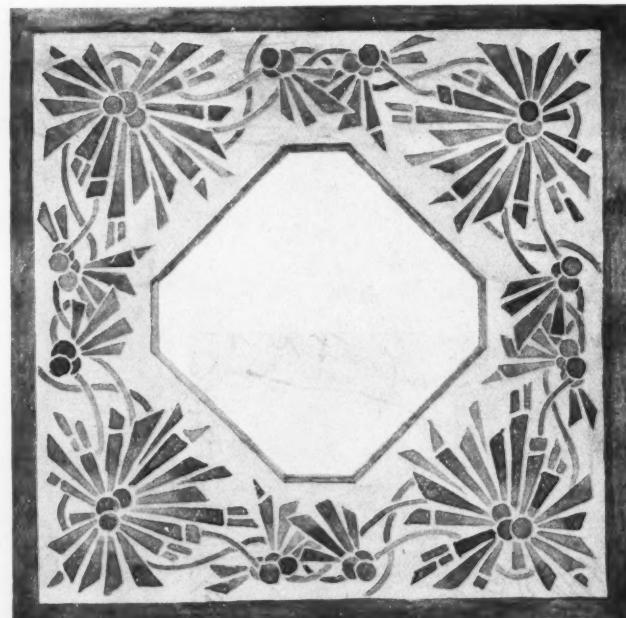
entire tile and dust with three parts Pearl Grey and one part Deep Blue Green. Use no outlines.



CUP AND SAUCER—ANNA KASPER

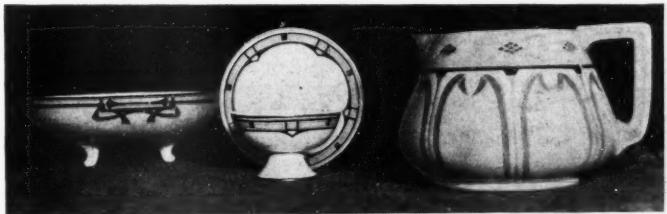


TEA TILE—MISS BOWLES

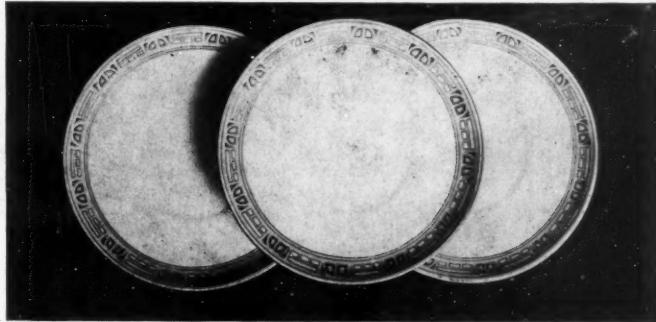


TEA TILE—MRS. PRITCHARD

ST. LOUIS SCHOOL OF FINE ARTS



Bowl and Lemonade Pitcher by Ruth LeCron. Mayonnaise Bowl by Ruth Felker.



Part of a set of Bouillon Cups and Saucers by Hazel Beale in "Ashes of Roses" Grey and Gold.



Vase by Anna Kasper. Rose Bowl by Miss Pilcher. Plate by Madeline Flint.



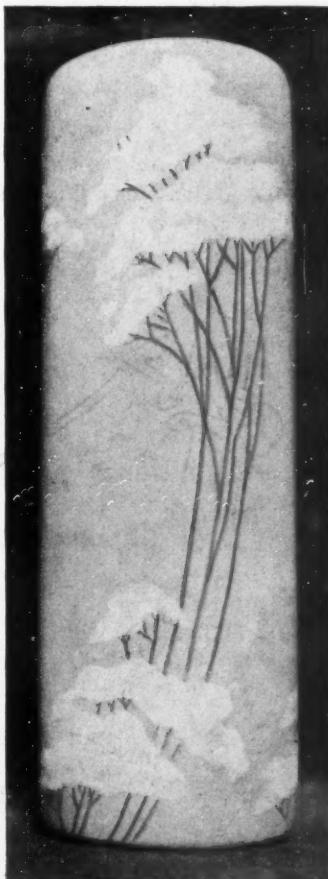
Bowl by Hazel Beale. Tobacco Jar by Grace Letzen. Bonbon Box by Ruth Felker.



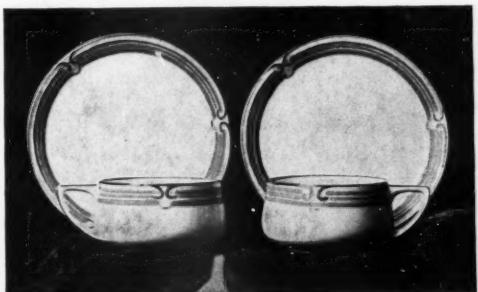
Cracker Jar by Irma Beckert.



Satsuma Bowl by Mrs. Pritchard.



Vase in Grey and White.



Tea Set of twenty pieces by Mrs. Bullivant.

STEIN

Miss Hunicke

TRACE the design carefully in ink, going over it with a very thin grey outline, using Grey for Flesh. Then fire.

Second Fire—Oil the bands on stein and on handle, also dark part on birds, that is, the wing and head. Dust with three parts Pearl Grey, one part Copenhagen Blue and a touch of Grey for Flesh. Clean and fire. Leave a clear white line as shown in bird. Second Fire—Oil entire stein, pad and dust with one part Pearl Grey, one part Copenhagen Grey and a touch of Azure Glaze.

TEA TILE

Mrs. Bullivant

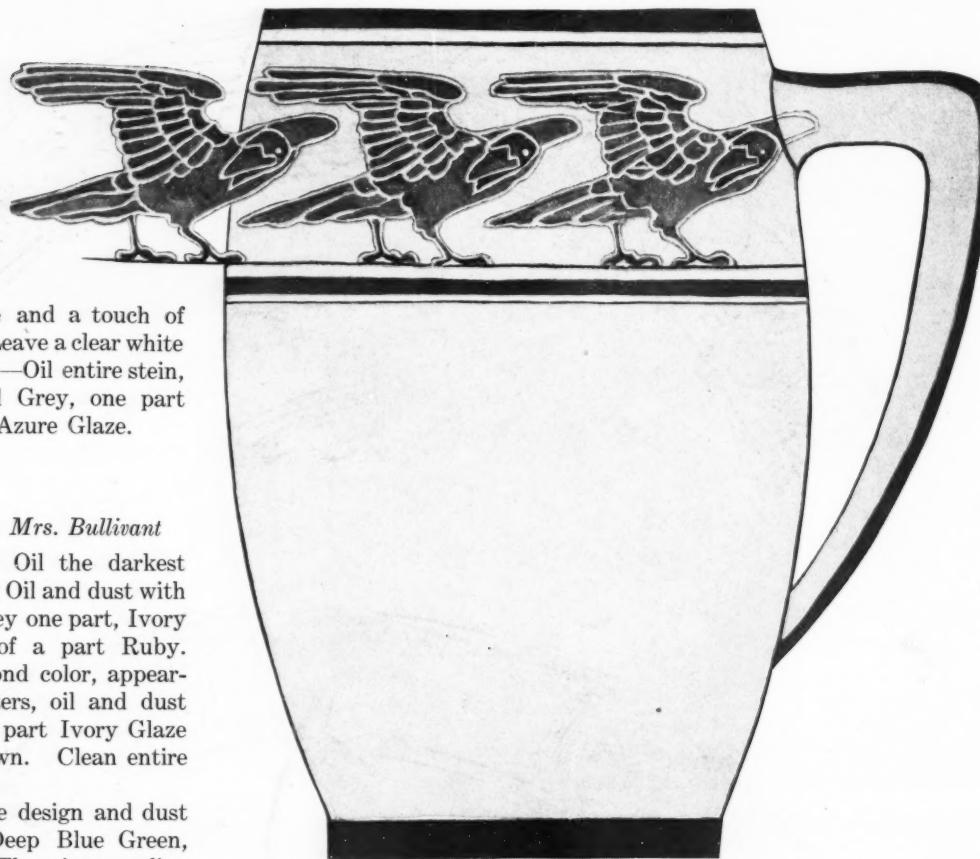
TRACE design in India Ink. Oil the darkest part with English Grounding Oil and dust with Neutral Yellow one part, Pearl Grey one part, Ivory Glaze one part, and one-fourth of a part Ruby. Clean design. Then for the second color, appearing in the four corners and centers, oil and dust with two parts Grey Green, one part Ivory Glaze and a mere touch of Yellow Brown. Clean entire design and fire.

Second Fire—Oil the rest of the design and dust with Ivory Glaze and a little Deep Blue Green, making a very delicate pale blue. There is no outline and the tile is left white in the center.

TEA TILE

Miss Flint

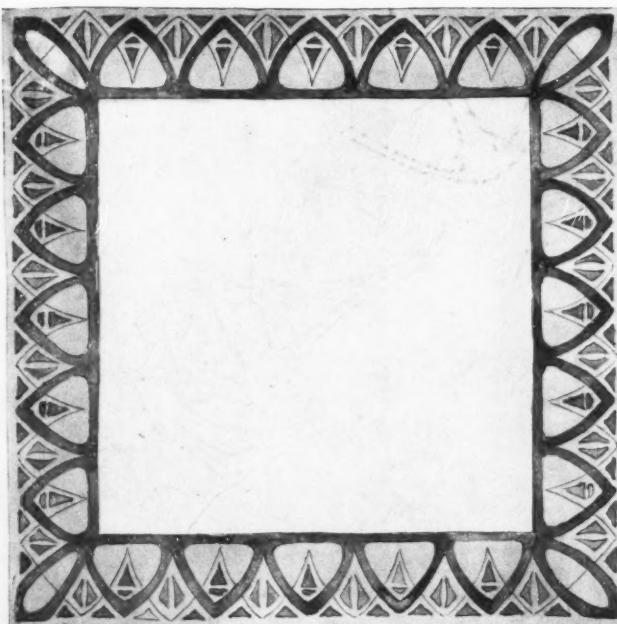
TRACE design in India Ink. Oil the darkest part with Fry's Special Tinting Oil and when partly dry dust with two parts Grey Green and one part Pearl Grey. Clean design carefully. The small triangular spaces near outer edge and



STEIN—MISS HUNICKE

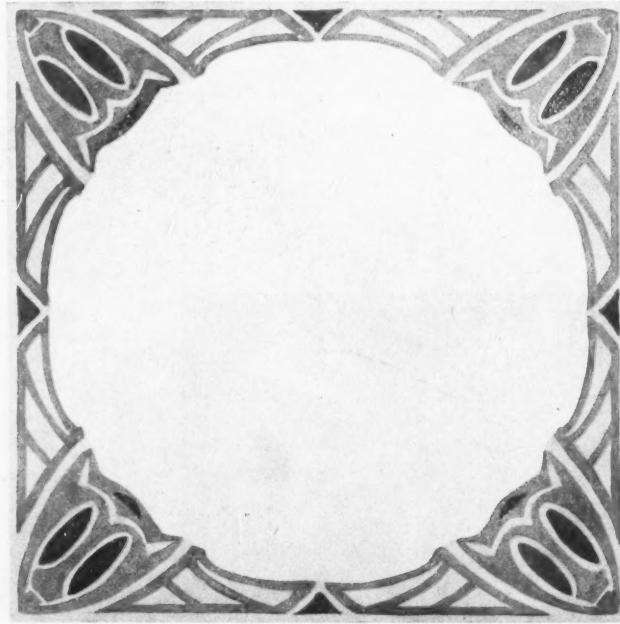
those in long points within the heart shape places, oil and dust with one part Pearl Grey and one-fifth part Brown Green. The small double spaces in outer points are in Yellow Red. Clean entire design and fire.

Second Fire—Tint entire border a soft cream tone using Yellow Brown and a little Lemon Yellow. When dry, outline whole design with Pearl Grey and Shading Green.



TEA TILE—MISS FLINT

ST. LOUIS SCHOOL OF FINE ARTS



TEA TILE—MRS. BULLIVANT

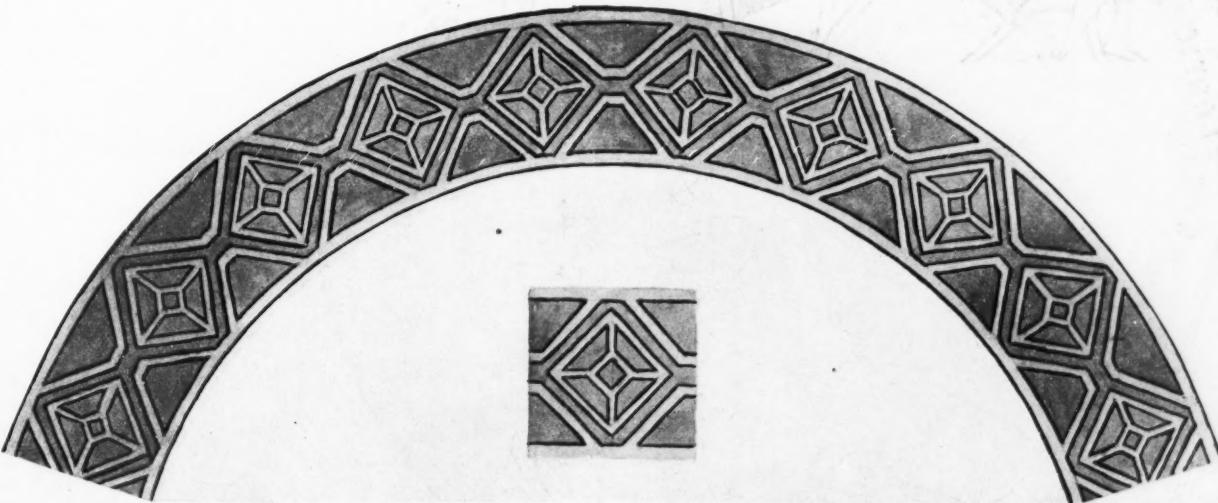
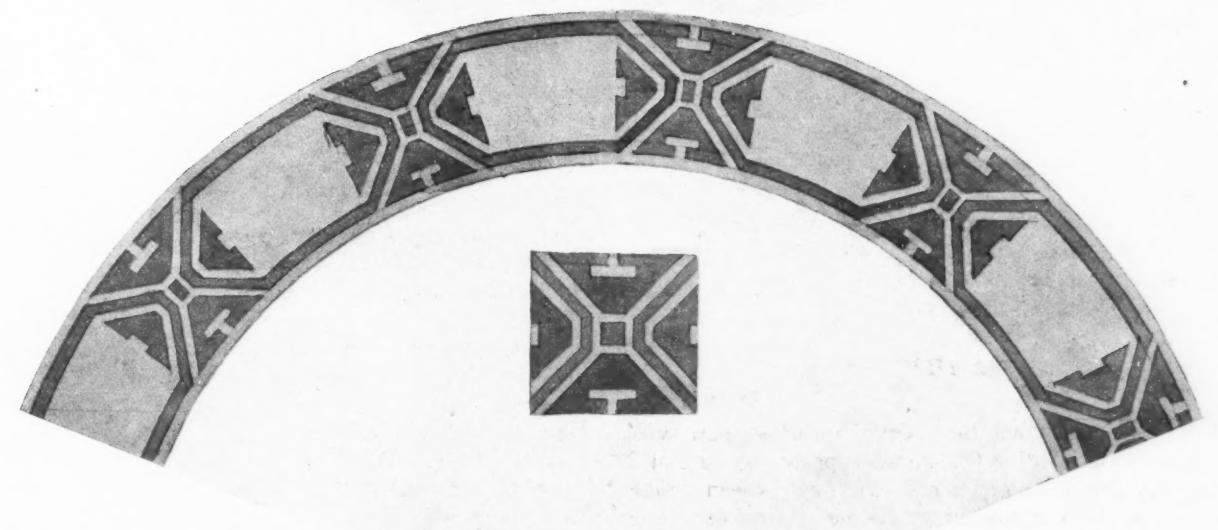
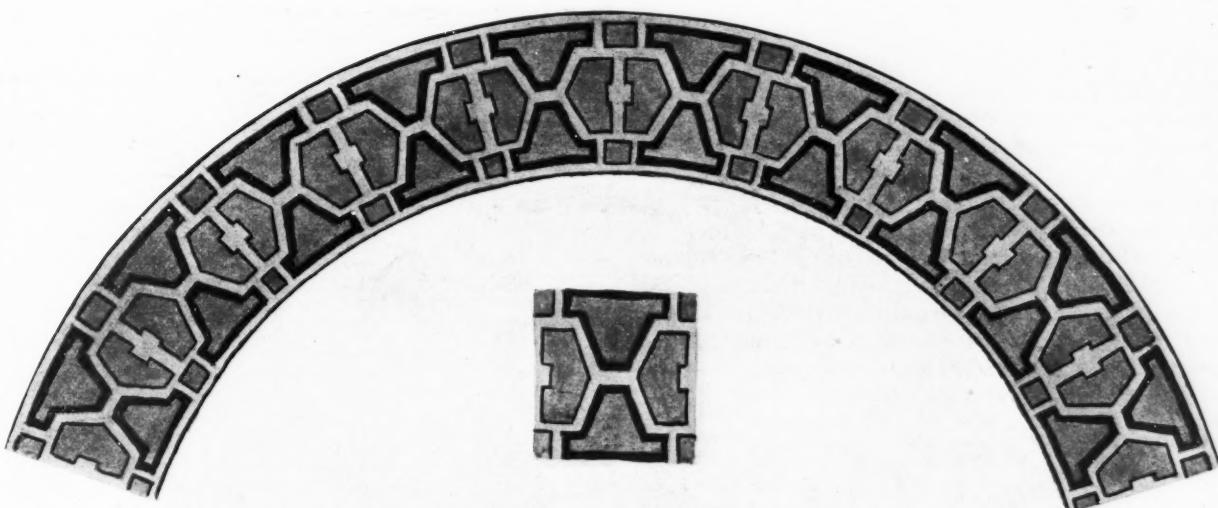


PLATE BORDERS (Prob. 4)—MISS KASPER

ST. LOUIS SCHOOL OF FINE ARTS

(Treatments page 146)

ROUND TEA TILE

Mrs. Bullivant

TRACE design in with India Ink. Oil darkest part with Fry's Special Oil and dust (when nearly dry) with three parts Grey Green, one-half part Brown Green and two parts Pearl Grey. Clean this carefully, then oil next tone and dust with two parts Grey Green, three parts Ivory Glaze and a little Pearl Grey. Clean all the design and fire.

Second Fire—Oil background in four sections and dust with one part Neutral Yellow, two parts Ivory Glaze and one-fifth of a part Ruby. Clean out all the palest tones in different parts of the design and tint these with a little Lemon Yellow and Yellow Brown till a pure cream tone. If afraid to lay in first two colors at same time, give it three fires, rather than try to do it in two fires.

ROSE JAR

Lucile Pilcher

TRACE design carefully in gold and fire. Second Fire—Oil the darkest part being the band on jar, at the narrow place at base and on cover. Pad evenly and dust with one part Neutral Yellow and two parts Ivory Glaze. Clean carefully. Above the band on jar, and between gold lines at base paint in a tint a little deeper than the remaining Satsuma body, using Yellow Brown, padding till even. Now paint in the berries with Yellow Red. Clean entire vase carefully and put on gold bands, *save on fresh color*, then fire.

Third Fire—Outline berries in gold and put in all gold lines and bands. If it seems to need it go over gold again and give a fourth fire.



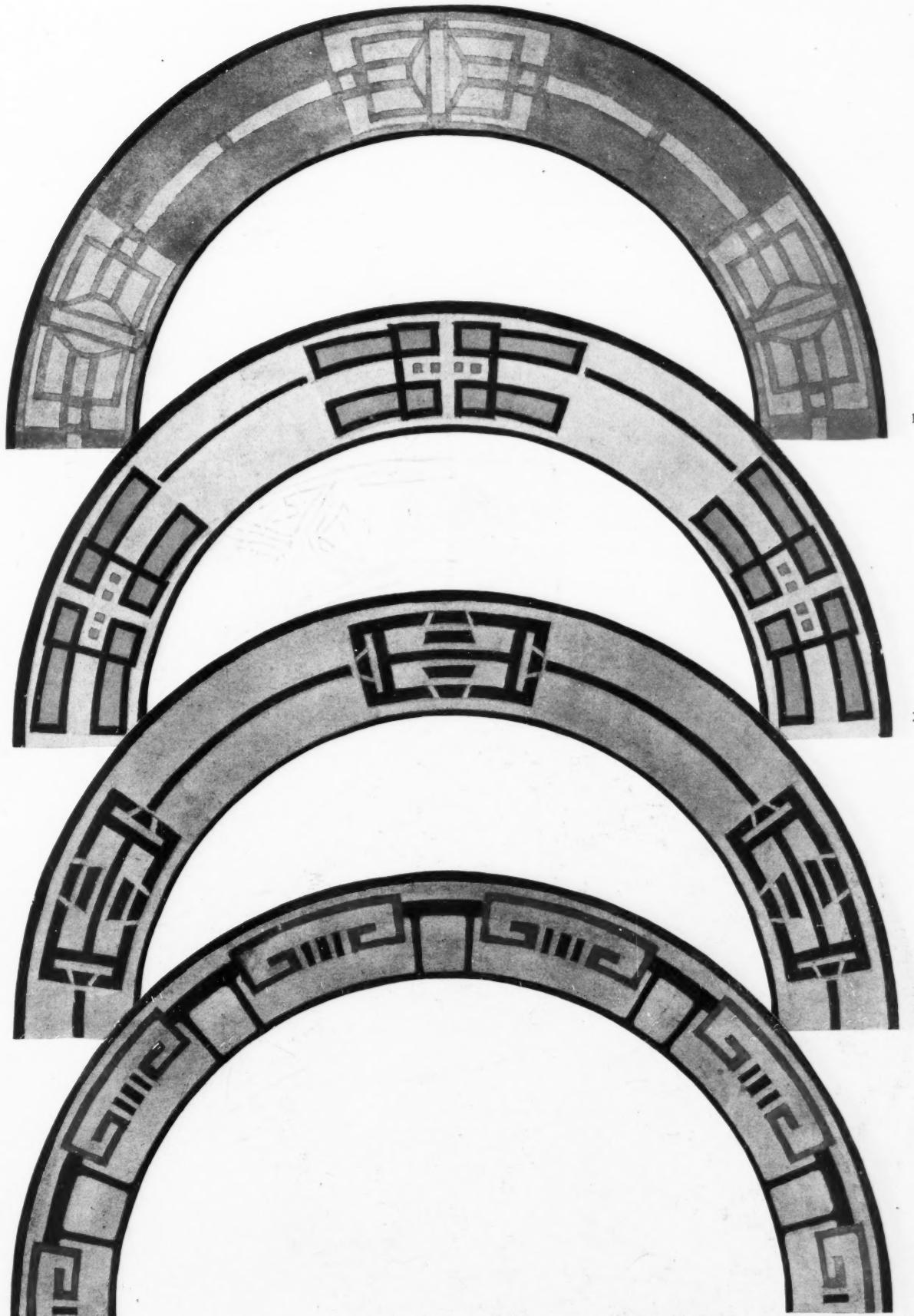
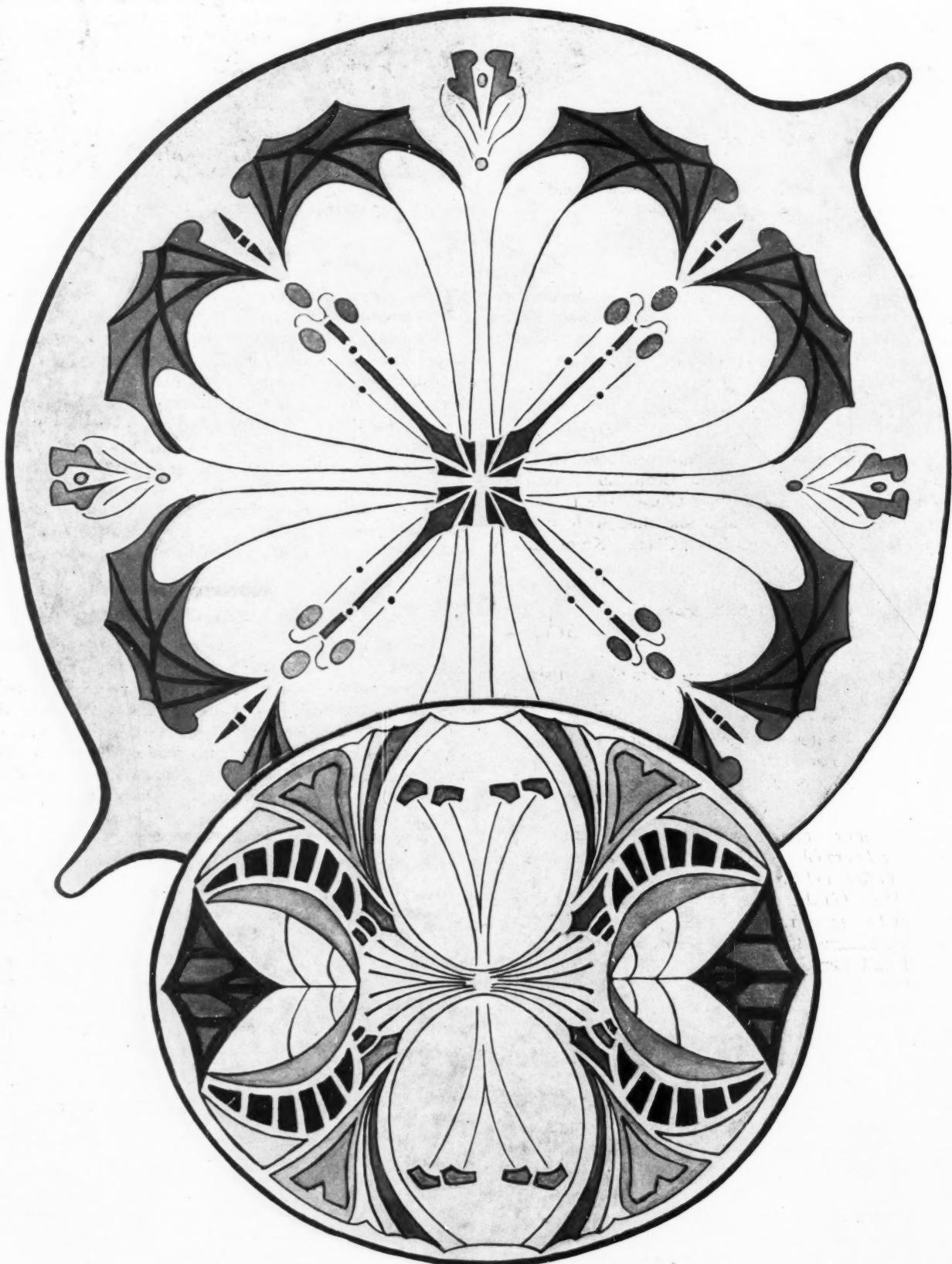


PLATE BORDERS (Prob. 4)—MRS. BULLIVANT

ST. LOUIS SCHOOL OF FINE ARTS

(Treatments page 157)



CARD TRAY AND OVAL BONBON BOX—MISS ELSIE STRACHE

(Treatments pages 146 and 157)

ST. LOUIS SCHOOL OF FINE ARTS

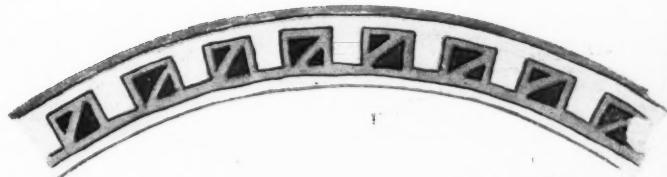


PLATE BORDER (Prob. 4)

Miss Taylor

Oil the lighter tone of Blue and dust one part Copenhagen Blue, one part Royal Blue and three parts Ivory Glaze. Clean and fire.

Second Fire—Tint in outside design with a pale cream, using Yellow Brown very thin, and pad till even. Oil little dark triangles and dust with Royal Blue. Clean design carefully and put line on inside and narrow band on edge in Green Gold.

Third Fire—Go over again with the Green Gold.

* *
TEA TILE. (Page 145)

Miss Kasper

DRAW design in India Ink. Oil darker part and dust with one part Royal Blue, one part Deep Blue Green, one part Pearl Grey and one part Ivory Glaze. Clean and fire.

Second Fire—Oil whole design and dust with one part Deep Blue Green and five parts Ivory Glaze. No outlines to show.

* *

PLATE BORDERS (Page 155)

Mrs. Bullivant

No. 1

Oil darker tone and dust with two parts Grey Green, one part Ivory Glaze and a touch of Brown Green. Clean out design, also bands and fire.

Second Fire—Center of design in pale tint of Yellow Brown. Put in bands in gold and fire.

Third Fire—Go over all gold bands again.

* *

Go over entire border with English Grounding Oil, then dust with Azure Glaze. Clean out all bands, also darker parts in the design and fire.

Second Fire—Oil the darker portions of design with Fry's Special Oil and when nearly dry dust with one part Aztec Blue, one part Copenhagen Blue and one part Copenhagen Grey. Put in bands in Green Gold and fire.

Third Fire—Go over gold bands again.

No. 2

Oil and dust darker part of design, using two parts Grey Green, one part Brown Green and two Ivory Glaze. Clean carefully and fire.

Second Fire—Oil entire border then dust with two parts Grey Green, one part Pearl Grey and three parts Ivory Glaze. Narrow gold band on inner and outer edge. Give a third fire to go over the gold.

No. 3

Trace design in India Ink. Then oil and dust darkest part of design with two parts Pearl Grey and one part Yellow Brown. All the other lines in the design are gold. Outline these with a fine gold line to keep the design and fire.

Second Fire—Tint the border with a thin wash of Yellow Brown, padding till perfectly even. Clean out the gold bands between lines and when dry put them in in gold, then fire. Go over the gold well a second time and give third fire.

No. 4



Set of Egg Cups in Cream and Gold, Mrs. Bullivant.

CARD TRAY (Page 156)

Elsie Strache

TINT entire tray with a pale wash of Yellow Lustre. Pad evenly and fire.

Second Fire—Trace whole design in outlining ink. Fill in large pointed leaf forms with Hasburg's Antique Green Bronze. The smaller figures between are in Light Green Lustre and the large and small ovals are pale orange, made by painting them with Yellow Brown and Yellow Red. The eight pointed figures in centre are gold and the four larger and longer ones in the green bronze. Put gold band on edge and handles and fire.

Third Fire—Put all veins in large leaves between the black lines in gold, and go over gold elsewhere; the little points between leaves are gold, the tiny square in black, and the four little triple dots are in black. Go over gold on edge and handles and fire.

MARGARET OVERBECK

To our deep regret we have to announce the death of Miss Margaret Overbeck of De Pauw University. Though we had never met her personally, we had learned to deeply respect and admire her through her contributions to *Keramic Studio*. We are sure that our readers who have enjoyed with us the reproduction of her designs and those of her pupils, will feel that the ceramic world has lost an earnest and advanced worker and one who will leave an impress on the work of all who came in touch with her.

SHOP NOTES

J. B. Ketcham's art store, which has for so many years been located at 107 W. 125 St., New York City, has recently moved to 391 Bloomfield Ave., Montclair, N. J.

Mrs. S. Evannah Price has returned from Europe and once more taken up ceramic work in her New York Studio.

Miss Jeanne M. Stewart, formerly of Chicago, is now located in Portland, Oregon, where she will continue in the teaching of Water Colors, Ceramics and Design.

* *

ANSWERS TO CORRESPONDENTS

N. M. C.—Write to your art dealer for an eraser for china; there are a number of different makes on the market.

E. E. T.—Use the flux that is used for the china colors. There is no National Society of Ceramic decorators but there is a National Craft Society, New York City. The place plates are left on the table through all courses and the service plate is used for the meat course.

C. M.—Write to Maurer & Co., Council Bluffs, Iowa, and also Mrs. Wynne, 39 W. 21st St., New York City. The Satsuma requires a rose heat firing about the same as the Belleek ware.

H. B.—The May 1910 number of *Keramic Studio* in the Answers to Correspondents column contains the directions for altering designs.

L. T. N.—Tinting applies to the background color on china, glazing applies to pottery work and not to the overglaze decoration.

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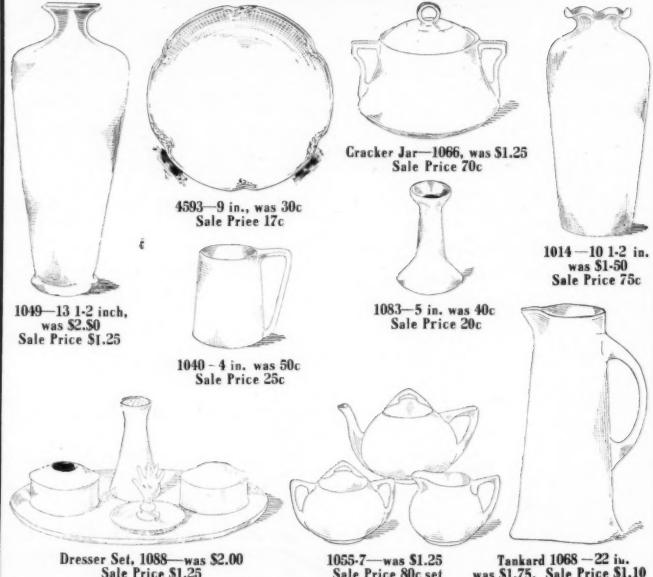
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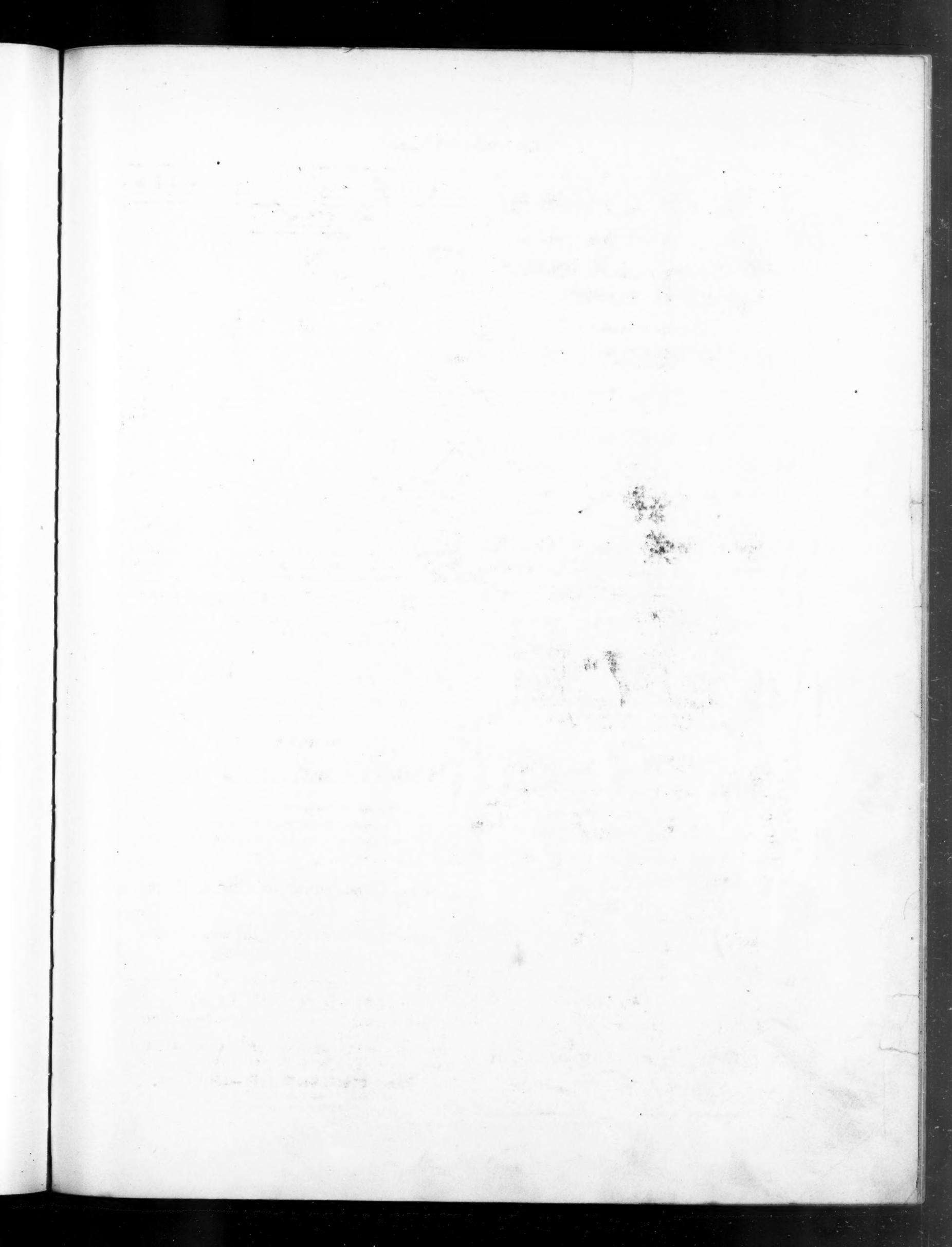
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